

*Hints to
Home
Builders*

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Hints to Home Builders

ON
WOOD FINISHING
AND
INTERIOR DECORATING

BERRY BROTHERS
INCORPORATED
World's Largest Varnish Makers

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Berry Brothers
Detroit

INTRODUCTION

In the following pages we have tried to give you a helpful, common-sense talk about varnish and wood finishing. Our aim has been to show that a lasting and satisfactory treatment of the woodwork can only be had by the use of good and appropriate finishes properly applied.

You, the Homebuilder, are the one who pays the bills, and it is your right not only to decide how your wood work shall be treated, but what finishes shall be used.

What we hope to do is to arouse a personal and intelligent interest in varnish, and to show the importance of using the right goods. The practical hints and pointers given will enable you to talk varnish intelligently to the architect who draws up the finishing specifications, to the dealer from whom you buy varnish, and also to the painter who is doing the work for you.

In the performance of any kind of service that employer is best served who knows exactly what his employees' duties are, how the work should be done, and what results he should expect.

By showing the painter that you know something about the theory at least of wood finishing, you meet him on common ground, and by applying the knowledge imparted by this booklet, you will in many cases get better service than if you were entirely ignorant of varnish and wood finishing methods.

It is well to remember that there is no cheap method of applying a cheap varnish, the cost for the labor is the same whatever varnish is used.

When a good and suitable varnish is applied on the wood-work, the finish not only is handsome in appearance, but lasts indefinitely.

When a rightly finished job needs refinishing, it is about time to rebuild.

While the finish produced by a cheap or inappropriate varnish may look well at first, it lacks durability, and within a year or perhaps less, the wood-work will have to be refinished.

To remove the old varnish and refinish is not only unpleasant, but will cost from five to ten times the cost of the varnish, since labor is the chief item. This means that it will cost \$100.00 or more, according to the area of surface involved, to save \$10.00 or so on the few gallons of varnish originally used.

It is well to remember, too, that the grain, color and other natural beauties of woods are neutral qualities until developed by the wood finisher.

When you have taken the trouble to select the woods for the interior trim of your home, you should surely use equal care to see that the right finishing materials and methods are used to develop and preserve the natural beauties of these woods.

As a means to this end, the following five suggestions are offered:

- 1—Choose your varnish maker carefully. And let it be a manufacturer with an old established reputation. He has more at stake than you have, and could not afford either to put out unreliable products, or make any misrepresentations as to their adaptability for special uses.

- 2—Trust your varnish maker by selecting the varnishes he offers as especially made and adapted for architectural work. He has made a life study of varnish, and

knows from experience which products will best serve your purpose.

3—Having decided whose, and what, varnishes you will have used on your wood-work, instruct your architect to write them into the specifications, just as you would instruct him as to the furnace or bathroom fixtures you prefer, or what woods you desire for the interior finish.

4—See that a competent finisher is employed to do the work. The best of varnish cannot be expected to turn out well if improperly used.

5—Make it your personal business to see that the varnish you want is actually used.

SCHEMES OF INTERIOR DECORATION

The illustrations shown herein are merely intended to give finishing suggestions, and not to advocate any special wood, color scheme or type of interior. Neither are they meant to show how the interiors were actually finished. They simply indicate pleasing and harmonious treatments that can be varied at will.

Natural woods are susceptible of so many modifications as to color effects by staining, filling, etc., that it would not be feasible to illustrate them all.

Nor have we attempted to show but a few tints of Luxeberry Wall Finishes. The complete list includes 21 standard colors, but an endless variety of tints can be made by mixing. It is, therefore, an easy matter to produce any desired shade to harmonize with the trim. All interiors, from the highest to the lowest cost, can be treated in an artistic manner by using the Finishes mentioned, either in the way indicated or some modification of it.

When you are ready to consider the matter of finishing, we can be of practical assistance to you if you will

accept our help. If you will tell us what you have in mind and what you want to accomplish, we will advise you how to proceed. We will also send you finished samples of the woods you propose using, finished up in various ways, with full information as to how the work was done.

You may also, if you prefer, send us your own samples of wood which we will finish and return with the necessary instructions. This service will cost you nothing, and may prove of great value to you.

POSTSCRIPT

It is not our aim to make a wood finisher of you, nor would we encourage the average man to attempt to finish the wood work of his home. It is true the various processes are in themselves simple, but it must be remembered the art of wood finishing is one of the skilled handicrafts, and a perfect finish can only be expected when the work is done by a competent mechanic with the right finishing materials.

WHAT VARNISH IS

Fine varnishes are combinations of Copal Gum, linseed oil and turpentine. Copal is the fossilized resin of extinct trees and is found in places now treeless and barren at depths ranging from two to ten feet or more. The sources of supply are New Zealand, parts of Africa, the Philippines and other countries.

Copal gums differ widely in hardness, and also in color, which *Basic Origin of Varnish* ranges from transparent white to very dark brown. The variations in the grades of gum, and the proportions of gum, linseed oil and turpentine used in varnish making determine the adaptability of varnish for various uses.

Why Some Varnish Is Poor Substitutions of inferior materials for Copal gum, linseed oil and turpentine, and the use of adulterants, produce poor and unsatisfactory varnish.

The "best" varnish is not necessarily the one costing the most money, but the varnish best adapted for the use intended.

For instance, a fine piano varnish costing five or six dollars a gallon will produce a finish that will last for many years on a piano, but if used on a floor would wear off in a few weeks.

What the "Best" Varnish Means The piano varnish excels in hardness but lacks elasticity, and a varnish such as our Liquid Granite when used on a floor will outwear the piano varnish ten times although costing but little more than half the money.

To produce a satisfactory finish, therefore, varnish must not only have quality but adaptability.

Our experience of sixty years in varnish making has so familiarized us with its possibilities and how to accomplish best results that we are enabled to offer varnishes exactly suited to every possible need.

Berry Brothers' Architectural Finishes comprise:

| | |
|--------------------------------|------------------------|
| Liquid Granite, | Luxeberry Spar, |
| Luxeberry Wood Finish, | Luxeberry Wall Finish, |
| Luxeberry Enamels, | Shingletint, |
| White, French Gray, | Dulgloss, |
| Pearl Gray, Light Gray, Ivory. | Lacklustre. |

These Finishes meet every emergency that can arise for interior and exterior finishing on architectural work.

LUXEBERRY WOOD FINISH

This is for general interior work, and is unequalled for producing a handsome and durable finish on all woods. It develops and preserves the grain, and can either be left in the natural gloss or rubbed and polished as may be desired. Luxeberry Wood Finish has for many years been known as the leading Finish for interior trim, and is absolutely dependable at all times as its quality never varies.

Luxeberry Wood Finish is made only by Berry Brothers, and buyers should see that the cans bear our label and seal.

Beware of the "Just as good" argument, which should serve as a note of warning to the buyer of Luxeberry Wood Finish or any other of our Architectural Finishes.

For such woods as Oak, Ash, Cherry, Birch, Mahogany, Hard Pine, etc., Luxeberry Wood Finish (Light) may be used, while for White Maple, Prima Vera, and other light woods, where it is desired to preserve the natural color, our Luxeberry Wood Finish (White) is preferable as it is very pale and will not discolor the lightest woods.

LIQUID GRANITE

This is a varnish of such remarkable toughness and elasticity, that although the wood treated with it may dent under a blow, the finish will give with it, without cracking. By virtue of its toughness it is peculiarly adapted for use on natural wood floors, and is, in fact, the best floor finish ever produced.

It supersedes wax because of its greater utility, not only producing a more handsome finish, but by its durability doing away with the frequent renewals necessary with a wax finish.

The use of Liquid Granite is not confined to floors; it is desirable for all kinds of interior work where a durable finish is wanted.

It is especially useful for bathrooms, inside blinds, window sash, and casings, wainscoting, toilets, stairways, balustrades, baseboards, inside doors and other interior work where exposure to wear is unusually severe, and it is also well adapted for use on

linoleum and oilcloth, adding to their durability, preserving their freshness, and making a glossy finish.

Cans Should Be Sealed and Intact Liquid Granite is put up in sealed cans only bearing our label, in all sizes up to five gallons.

LUXEBERRY WHITE ENAMEL

There is no form of interior decorating more pleasing to the eye than an immaculate finish of white enamel, and this style of finishing is an easy possibility since the introduction of Luxeberry White Enamel.

Beauty and Utility of Luxeberry Enamel This enamel produces a dazzling white gloss or an artistic smooth dull effect as may be desired. The finish produced with Luxeberry White Enamel will not discolor, crack or peel and is very durable.

It can easily be cleaned with a gentle application of pure soap and water when necessary, so that the freshness and beauty of the finish can be preserved indefinitely.

Covering Capacity Over a proper surface, two coats of Luxeberry White Primer for the foundation followed by two coats of Luxeberry White Enamel will make a rich, full finish.

The finish produced with Luxeberry White Enamel is not frail and has no undue tendency to mar, while the ease with which it is kept spotless commends it to all lovers of dainty interiors.

We can also supply Luxeberry Enamel in the following tints: Ivory, Light Gray, Pearl Gray and French Gray. These colors are very artistic and pleasing either when used alone or in combination with each other, or in conjunction with pure white. We make them in gloss or dull effects as may be desired, and the working and wearing qualities are the same as in Luxeberry White Enamel.

Write for Booklet We have issued a handsome illustrated booklet describing Luxeberry White Enamel and its uses at greater length and will gladly send you a copy if you will write for it.

LUXEBERRY SPAR VARNISH

This is the recognized standard of quality in a Spar Varnish. It is made especially for durability under severe outside exposure. Extremes of temperature, snow, sleet or rain will not injure the finish produced with Luxeberry Spar. Use it on your front door, on your boat, and any exposed work when the utmost in varnish durability is desired.

The term "Spar" as applied to varnish has of late years lost somewhat of its original significance as to quality. It is not now so universally distinctive of high grade varnish for exterior work as when the name was first introduced. Varnishes of varying qualities and at all prices are now sold as "Spar," so that the buyer does not always get what he expected.

"Luxeberry Spar" Is Real Spar Varnish In order to protect the buyer who really wants genuine "Spar" varnish we use our registered trademark "Luxeberry" in connection with all Spar Varnish offered under our label.

If you want genuine "Spar" varnish ask your dealer for "Luxeberry" Spar and accept no substitute.

LUXEBERRY WALL FINISH

This is for producing artistic color effects on walls and ceilings.

Twenty-one Colors It is made in twenty-one attractive colors and shades, and an indefinite number of desirable variations can be produced by blending.

It is not a calcimine but a scientifically made finish, containing sufficient high grade varnish to impart some body and act as a binder, and the finest pigments to produce a soft velvety finish.

A Luxeberry finished wall does not reflect the light but rather absorbs it. There is therefore no gloss in the quiet color tones, and a harmonious and restful effect is created that cannot be accomplished with any other wall treatment.

The right wall treatment is a very essential factor in the decorative scheme of any room.

While it is true handsome effects can be produced with wall papers, the fact still remains that a tinted wall takes high rank from an artistic standpoint.

The wide adoption of ingrain wall papers is a tribute to the simple restful beauty of a solid color or tint on the walls.

Advantages of a Solid Tinted Wall Even the most handsome and ornate wall paper treatment palls in time, and it is the neutrality of the solid tinted wall with its absence of arbitrary design that makes it outlive other styles of wall decoration.

It is with these facts in mind we are offering Luxeberry Wall Finish, which in addition to its artistic appeal, offers other good reasons for its adoption.

It is economical, costing less than hanging even moderate priced wall paper, and it imparts a distinctive appearance that wall paper cannot give.

Economical, Easily Applied and Washable It is easily applied, and a gallon will cover from 600 to 800 square feet of surface. It is absolutely sanitary, and can be washed with soap and water when necessary without injury to the finish.

It can be used on plaster, wood, burlap, fibre board, canvas, papier mache and other interior trims.

If more elaborate decorative effects are wanted, Luxeberry finished walls are perfectly adapted to artistic treatment in stencil frescoing, hand painted designs, or cutout wall paper borders.

As a harmonious background for pictures and other furnishings, Luxeberry finished walls are superior to any figured wall.

Easy to Re-decorate If you should want to re-decorate and decide on a different color scheme, it is an easy matter to re-tint Luxeberry finished walls. There is no wall paper to tear off with its accompanying litter and confusion and possible damage to the walls.

Colors can be chosen to harmonize with all styles of furniture and draperies, so as to impart a perfect artistic balance to any interior.

Unlimited Adaptability Luxeberry Wall Finish combines beauty and economy and is suitable for the finest as well as for the most modest interiors.

LUXEBERRY WALL SIZE

This is especially adapted for first coats on walls before applying the finishing coats. It seals up the pores, stops suction, prevents moisture from coming through and makes a proper finishing surface for Luxeberry Wall Finish.

LACKLUSTRE

This useful finish enables you to produce artistic mission interiors at a nominal expense. It is unequalled for *Dull Mission Effects* bungalows, old English interiors, period furniture and all wood finishing when antique dull effects are desired.

Before we introduced Lacklustre, a high class dull mission finish was beyond the reach of many, as it was *The Old Way* expensive and complicated. It was necessary to stain and fill the wood, after which a coat of Shellac was usually given,—the finish being completed with one or two applications of wax.

Lacklustre produces the same effect more quickly and economically, the staining and finishing being done at the same time. It is made in twelve attractive colors, and is applied by rubbing into the wood with a piece of cheese cloth, which comprises the entire operation. It can also be applied with a brush and then wiped in with a cloth. Either method of application produces a uniform finish and color tone without showing any laps or brush marks. One application only is needed, the entire finish being completed with a single application. It requires no skill to apply, and the result is entirely pleasing.

Lacklustre produces a wax finish effect without any of the objectionable features of wax. The friction involved in the rubbing in process produces the slight gloss that is peculiar to a wax finish, but entirely *Artistic Lustreless Finishes Without Wax* without the agency of wax, so that the finished surface is absolutely free from any oily film. The finish being absolutely dry does not catch the dust as a wax finish will. It is also less frail and more durable than wax. Should you at some future time desire to refinish in varnish, you can apply varnish over Lacklustre the same *For New Wood Only* as over a stain. Lacklustre is intended to be used only on the bare wood, and is not adapted for use over a finished surface.

DULGLOSS.

This is for producing an imitation rubbed effect over a varnished surface. In a regular rubbed finish the rubbing process is the most expensive part of the finishing operation. With *An Imitation Rubbed Finish* Dulgloss the rubbing is dispensed with. A final coat of Dulgloss is applied over the varnish, and dries naturally to a velvety finish closely resembling a rubbed surface.

***A Wax Effect
Without Wax***

If a wax effect is preferred, a coat of Dulgloss applied over a coat of Shellac will produce a finish that not only resembles wax closely, but is less frail and more durable.

The utility and economy of Dulgloss commends it to the favorable consideration of all home builders.

We will be glad to mail you finished samples of wood as practical examples of what Dulgloss will do, if you will write us for them.

FLOOR WAX

This is a new combination of hard waxes especially adapted for finishing floors and other woodwork when a wax treatment is preferred.

It is the lightest colored floor wax made, and makes a hard durable finish that will not soften up when in use. Because of its hard drying qualities, it does not collect dust or dirt nor does it mar so easily as softer waxes. Berry-wax, therefore, takes less labor to maintain the finish and is consequently the most economical.

Berry Brothers' Floor Wax is put up in one, four and eight pound tins, and is for sale by all reliable dealers.

Comprehensive instructions for use appear on every can.

SHINGLETINT

This is the trade name for the best line of Shingle Stains ever introduced. It is made in all desirable colors, and is the most economical first-class Shingle Stain in the market.

It performs a double mission, not only imparting an artistic finish to the shingles, but by reason of its great penetrative and preservative qualities prolonging their life by retarding decay. Shingletint represents the highest results yet attained in the manufacture of Shingle Stain, being a scientific combination of Linseed Oil, coloring pigments, creosote oils and the necessary drying agents.

There are a number of Shingle Stains offered of varying degrees of merit, but there is only one Shingletint, ***Many Shingle Stains, But Only One 'Shingletint'*** Shingle Stains. If you buy Shingletint you may know that you are getting Shingle Stain that will satisfy you completely.

Free Samples and Data on Request Pamphlet giving all information and set of stained samples sent free upon request.

LUXEBERRY CEMENT COATING

The adoption and increasing use of concrete as a building material has created a demand for a coating for exposed concrete surfaces.

*A Sanitary,
Handsome and
Durable Finish* To meet it we have perfected a finishing material especially devised and adapted for this purpose, which is known as Luxeberry Cement Coating.

It is a sanitary preservative coating for all cement and concrete surfaces, excluding dirt and preventing chipping and the formation of dust caused by friction. It makes a hard, glossy finish, and can be rubbed if desired.

It is suitable for both interior and exterior work, and is not affected by water. We make it in transparent and the following colors: Cream, Yellow, Lemon, Green, Stone, Slate, Pearl Gray, Red, Buff and Brown Stone.

*Very Desirable for
Basement and
Garage Floors* It is an ideal finish for basements in residences, enabling the floors to be wiped up and kept as clean as the floor of the kitchen, with very little trouble.

Such a finish on your basement floor is not only desirable, but is really economical, besides contributing greatly to the maintenance of the best sanitary conditions in the home.

Luxeberry Cement Coating will also make a very desirable finish for your garage floor.

BERRYCRAFT STAIN FINISH

*A Valuable
Household
Necessity* This is a correctly blended stain and varnish adapted to all kinds of interior finishing. It comes in eight attractive colors, gloss and dull black and an undercoat, and is equally suitable for both new and old work.

It dries nicely and produces a smooth lustrous finish that is artistic and durable.

It is all ready for the brush, and is put up in handy friction top cans that are easily opened, and quickly and securely closed when not in use. It is applied in the same manner as paint or varnish, and its use is so easy that absolutely no skill is required.

There are unlimited possibilities in the use of Berrycraft Stain
Its Wide Finishes. Articles of furniture, etc., that have
Utility been discarded because they were shabby and
worn, may be restored to beauty and usefulness at an out-
lay of but a few cents.

Nearly every garret and storeroom is a treasure house of such
old household gods, and a coat of Berrycraft Stain Finish is all
they need to make them fit for use again.

Berrycraft will not peel, chip or crack, is not injured by mois-
ture, and an occasional wiping with a damp cloth will keep
the finish in good condition.

It makes a tough and elastic finish, and is, therefore, an ideal
and sanitary finish for floors, the attractive colors permitting
a selection to harmonize with the surroundings and general
color scheme of any room.

Even common pine floors can be made artistic by the use of
Berrycraft Stain Finishes.

*Suitable for
Floors*

In refinishing old painted or discolored floors,
commence with a coat of Berrycraft Undercoat, which covers
up the old color, making a neutral tint upon which to refinish.
Berrycraft Undercoat should also be used as a first coat on old
rough unpainted floors before applying Berrycraft Stain Finish.

LUSTERLO

If you have varnished floors in your house you will be inter-
Saves Money ested in Lusterlo. It is not a varnish, but a
and Labor superior floor dressing for use on bare or worn
spots, restoring the effect of a smooth and continuous var-
nished surface.

When the finish commences to show signs of wear in exposed
parts such as doorways, you can apply Lus-
Requires no terlo, and bring back the uniform appearance
Skill to Apply of the finish.

Lusterlo is not a polish. No friction is required when using
it. Simply apply it with a rag and let it dry. In four hours it
will be hard enough to walk on.

With a can of Lusterlo in the house you may at a nominal
expense maintain the handsome appearance of your varnished
floors and postpone the expense of refinishing indefinitely.

BERRYKRISTAL POLISH

A really good furniture polish is a necessity in every home. The great need hitherto has been a polish that would not only clean and restore the finish to varnished surfaces, but have more permanency.

"Berrykristal" not only quickly cleans off dirt and gives new life to the varnish, but the restored finish lasts, so that frequent renewal is unnecessary.

A Unique and Valuable Feature

As all housekeepers know, it is almost impossible to rub ordinary furniture polish dry. This is because many polishes are of an oily nature, and a greasy film remains that collects dirt and smears easily.

"Berrykristal" is not an oil polish, and a little friction with a clean cloth dries it perfectly so that it will not smear under the fingers; nor will any floating dust adhere to the hard polished surface.

"Berrykristal" is not only the best furniture polish made, but its hard drying feature is unique, and will be appreciated by every user as a great labor saver.

If you own an automobile, you will find a treasure in Berry-
For kristal. Its use on the body of your car after
Automobiles washing, quickly removes the hard-set accumulation of dust and grime, and restores the original beauty of the varnish.

The hard dry surface produced with Berrykristal will keep your machine new in appearance and impervious to the dust of travel for many days.

Berrykristal Polish is put up in 6 oz., 14 oz., and 32 oz. bottles. Ask your dealer for it or write us direct.

LIONOIL SCREEN ENAMEL

After a season's wear, wire screens necessarily acquire a
A Home weather-beaten appearance, and need a little
Beautifier brightening. A coat of Lionoil screen enamel restores the fresh smart appearance to screen doors and window screens at a nominal expense.

Lionoil Screen Enamel is of the right consistency for use, is very easily applied, dries quickly with a nice gloss, and comes in black or lawn green. It is also waterproof.

It is put up for household use in handy easily opened and closed cans from a half pint up, and is for sale by all reliable dealers.



A Hall and Stairway of this type offer a fine opportunity for attractive finishing treatments.

The decorative scheme shown is a combination of Oak, White Enamel and Mahogany. The treads and risers of the staircase are represented as Oak, finished natural, as also is the floor. The spindles and side of the staircase, and the trim are in white enamel; and the balustrades and rear door of Birch Mahogany.

If preferred, the white and mahogany idea can be maintained in the treatment of the stairs, by finishing the risers in white enamel and the treads in Mahogany.

The general effect shown may be produced by using our Luxeberry White Enamel on the trim and spindle work, and Liquid Granite on the stairs, balustrades and floor. The color on the balustrades and hall door should be given with our Medium Mahogany Oil Stain.

The walls and ceilings indicate treatment with Luxeberry Wall Finish in two shades of gray, the lighter shade being used on the ceiling.

The glimpse of the living room shows the effect if finished in white with our Luxeberry White Enamel.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



In this living room the woodwork indicates a treatment with Luxeberry Enamel—light gray. Luxeberry Wall Finish is shown on the walls and ceiling—modified light yellow for the walls and ivory white for the ceiling. It has been our aim to show a light color scheme and at the same time preserve the homelike atmosphere that should prevail in a family living room. The floor is oak finished with Liquid Granite.

The neutral finishing scheme shown will harmonize with practically any style of furniture, so that either a simple or elaborately furnished interior would be equally appropriate. Mahogany furniture is indicated in this illustration, and could either be of real mahogany or stained birch. Oak, Circassian Walnut, Gumwood or specially finished furniture could also be used if preferred with the trim, walls and ceiling finished as shown.

The blue rug contributes a cheerful note to the general effect, although neither the color or pattern are arbitrary. If a quieter tone is preferred, a rug might be chosen along the lines suggested by the upholstered chairs. In the selection of rugs, hangings and furniture, the cost can be regulated to conform to individual needs or inclinations without interfering with the general effect.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



This shows a warm color scheme in keeping with the heavy beamed and paneled treatment of this living room.

The woodwork is represented as Oak in a dark fumed effect. The color is produced by staining with our Dark Fumed Stain and filling with dark paste filler. If a smooth, rubbed finish is wanted, use Luxeberry Wood Finish, or Berry Floor Wax, if a wax finish is desired. Both finishing treatments are suitable for the dark fumed effect.

The choice of wood is not arbitrary. Gumwood and birch can both be finished up in the same color tone.

The ceiling and wall spaces show a treatment with Luxeberry Wall Finish. Coral pink for the walls and ivory white for the ceiling. A combination of these colors is used in the border. The floor is of Oak, filled with paste filler and finished with Liquid Granite.

The draperies and large rug are both of a dull red color—the hangings being somewhat the darker of the two. The green border of the rug matches up with the upholstered davenport, and the small rugs are also of the same color tone.

In furnishing a room like this the cost can be regulated without interfering with its general appearance. In choosing rugs, anything from antiques to ingrain can be selected, and there is also a wide latitude of choice in furniture and furnishings that permit economy when necessary or desirable.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



In this picture we show a mahogany dining room. The wood can be either real mahogany or birch. Our medium Mahogany Oil Stain is suggested for imparting the color to either wood, and Luxeberry Wood Finish for the finishing coats. The floor is of Oak, treated with our light paste filler and Liquid Granite.

The walls and ceiling indicate treatment with our Luxeberry Wall Finish. Olive green for the walls and the same color lightened up a little for the ceiling.

The furniture is mahogany color, and can be either in genuine mahogany or stained birch, as may be desired. The general effect of the room would be the same in either case, if the furniture is carefully selected.

The large rug is light in tone—a soft shade of green predominating, with tints and hints of red and blue. Such a rug can be chosen in an antique or in any of the less expensive kinds to fit the purse. The smaller rugs can be chosen in the same way.

While there can be no doubt as to the artistic value of this room, there is much scope for the exercise of economy in producing the effect shown.

Many dining rooms are now Luxeberry enameled in either pure white or in tints of ivory or gray. This is quite appropriate, and when the note of contrast is supplied by mahoganized doors and furniture, the effect is very rich and artistic.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



Here is an inexpensive, sanitary scheme of decoration for a kitchen. The woodwork is intended to represent Southern Pine and the floor Maple. The use of Liquid Granite is suggested on all the interior trim, as well as on the floor. The walls and ceiling show treatment with Luxeberry Wall Finish, coral pink on the walls and ivory white on the ceiling.

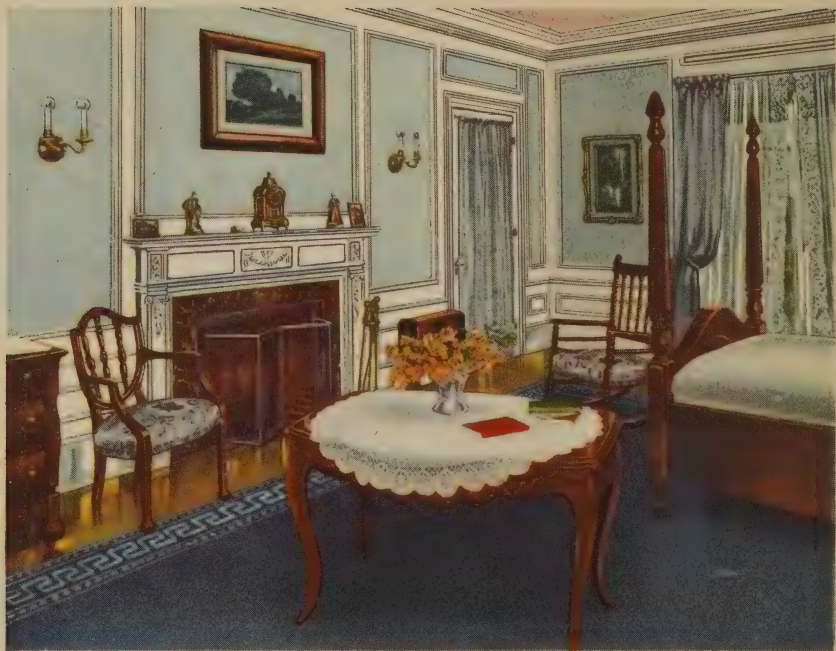
No stain is indicated on the woodwork, and the general effect is light and cheerful.

If desired, the woodwork can be stained, as yellow pine lends itself readily to artistic effects by staining, and the walls and ceiling can be tinted with Luxeberry Wall Finish to harmonize with the stain. We can mail you, if interested, samples of Yellow Pine showing a variety of stains.

Varnished kitchen floors are desirable not only for artistic and sanitary reasons, but because they are so easily kept clean and require no scrubbing. Liquid Granite gives excellent service on kitchen floors.

Luxeberry enameled kitchens either in pure white or shades of ivory or gray, are also appropriate and quite extensively adopted, although Southern Pine is not as suitable as some other woods for an enamel finish.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



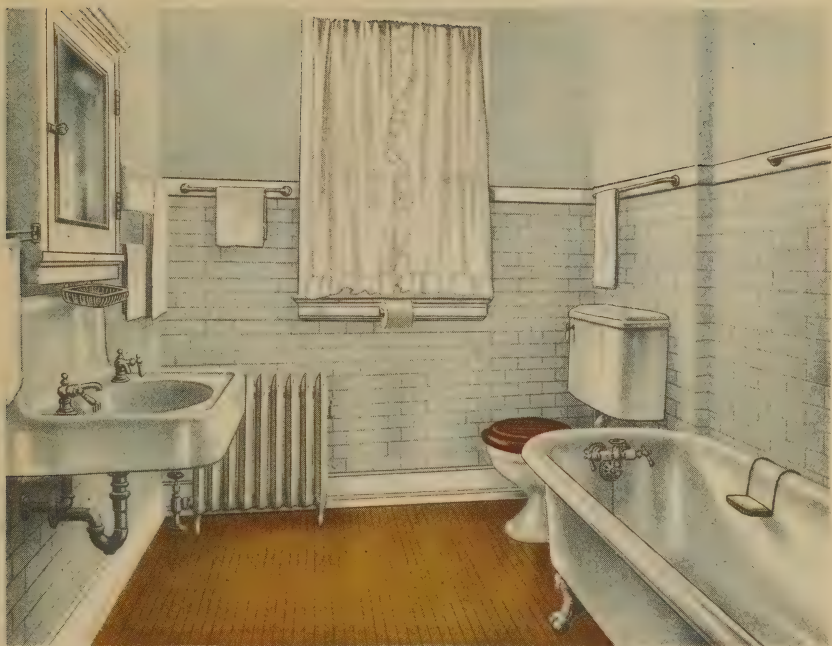
We aim here to show a bedroom the woodwork of which is treated with Luxeberry White Enamel. The floor is oak finished natural by using a light paste filler and finishing with Liquid Granite. The walls and ceiling indicate treatment with Luxeberry Wall Finish—cream for the ceiling and light blue for the wall spaces. This simple and dainty treatment is complete without further embellishment. If something more elaborate is wanted, the finish can be supplemented by any desired decoration in fresco, or otherwise, according to individual taste.

The solid blue rug, with its simple border, mahogany furniture, and blue-gray hangings, harmonize perfectly with the color scheme of the room. The cost of the furnishings can be controlled at will. The rug can either be an antique, velvet, brussels, or any of the less expensive varieties. The hangings can either be of velvet, velour or cheaper materials, and birch mahogany furniture can be made as attractive in appearance as genuine mahogany.

An endless variety of color schemes can be had by the use of Luxeberry Wall Finishes, for beside the twenty-one standard colors, any shade or tint can be produced by mixing.

Bedrooms enameled in pure white, or shades of French gray or old ivory, unrelieved by any other color, are also popular and appropriate. Luxeberry Enamels can always be depended upon to satisfy completely.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



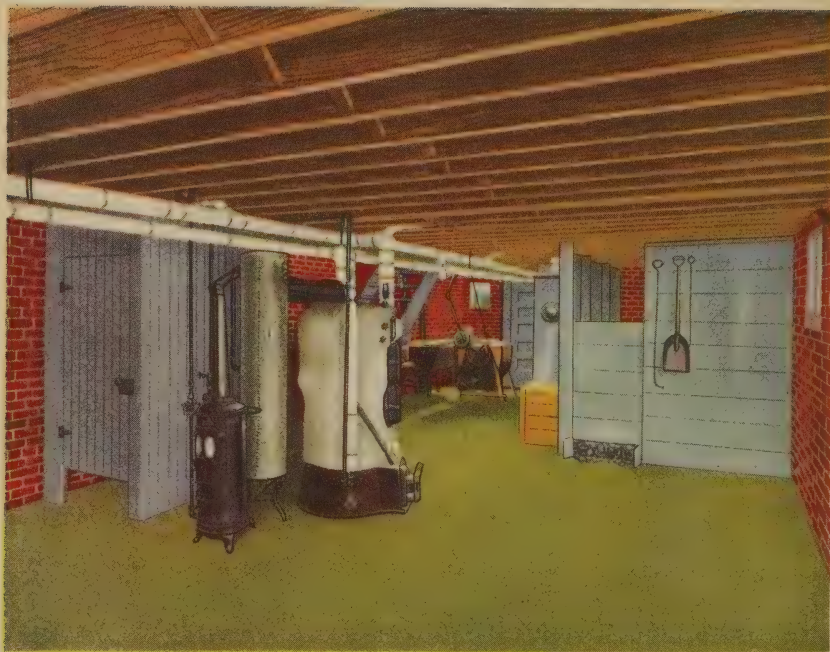
This shows a bathroom in gray enamel. Luxeberry Light Gray Enamel is indicated on the trim, and Liquid Granite on the floor, which is represented as Oak finished natural. While this treatment is complete and appropriate, there are many artistic variations that could be adopted. For instance, the color could be changed by adopting Luxeberry Enamel in either pure white or ivory. The walls and ceiling could also be treated with one or two delicate tints of Luxeberry Wall Finish, and a border decoration could also be added if desired.

Enameled bathrooms, however, either in white, gray or ivory, are always in good taste, and the finish produced with Luxeberry Enamels always satisfies completely both as to beauty and durability, and because it is so easily kept in perfect condition.

If preferred, a floor of white maple could be substituted for oak, care being taken to select the wood and reject all boards with dark streaks. No filler is required for maple, two light coats of Liquid Granite should be applied without any preliminary treatment except to see that the surface is clean and sanded smooth.

A parquetry floor of light woods introducing a little mahogany would also be appropriate.

See pages 9 and 30, also page 5 under heading "Schemes of Interior Decoration."



Here is an ordinary basement showing the floor treated with Luxeberry Cement Coating in stone color.

This makes a smooth finish that can be mopped or wiped up with a damp cloth and kept free from any accumulation of dirt, with very little trouble.

Dirt, grit and moisture are the main destructive agents on basement floors and Luxeberry Cement Coating overcomes them all.

It costs comparatively little to apply a coat of Luxeberry Cement Coating to cement or concrete floors and thus secure not only a dry and attractive basement but ideal sanitary conditions.

Luxeberry Cement Coating is tough, waterproof and wear-resisting. As a matter of general utility all basement floors should be treated with it.

Luxeberry Cement Coating is more fully described on page 14.

See page 5 under heading "Schemes of Interior Decoration."

AUTO CARRIAGE TOP DRESSING

If you own an automobile, you should always keep a can of our dressing in your garage. With it you can keep the top of your auto or carriage looking like new. It is all ready to use, easily applied, dries quickly, and not only makes a dense black glossy finish, but adds to the waterproof qualities of the top.

Put up in handy wide-mouth cans in all sizes. Easily opened and closed.

AUTO LEATHER DRESSING

This is a quick drying black finish for use on leather upholstery. It imparts a bright new look to leather-covered cushions, *Equally Useful for House or Garage* dries hard and free from tack, and will not soften up with the heat of the body. The dressing can also be used to touch up worn places in black leather upholstered furniture, and will be found very useful for both the house and the garage.

This product also is put up in handy wide-mouth cans, in all sizes, easily opened and closed.

Facts that Every Homebuilder Should Know About Varnish and Wood Finishing

Even though your finishing operations are in competent hands, there are many fundamentals concerning the treatment of woods that you should be in touch with.

There are three main causes for a poor or unsatisfactory finish on the woodwork, and they are

Incompetence,
Carelessness,
Poor Materials.

You can overcome all these handicaps if you will take a little active personal interest in the wood finishing, and be guided by the hints and information briefly given herein.

It is of the utmost importance to have a clean, smooth surface if a first-class finish is desired. To this end all finishing opera-

tions in natural woods should be commenced by sandpapering the surface to be finished until it is perfectly smooth. A smooth surface is just as necessary whether the job is to be varnished or not. The fine appearance of both dull and gloss finishes, whether produced with varnish, enamel, wax, or any other material or method, depends very largely upon a proper finishing surface.

Another desirable and even necessary condition for a first-class job of varnishing is the temperature. The proper temperature in which to spread varnish is about 70 degrees F. and if you demand a first-class finish you should see that the necessary heat is supplied.

Varnish is very susceptible to atmospheric conditions, and cannot dry properly in a cold room. If varnish has been exposed to a low temperature long enough to cause it to become thick, it should be allowed to stand in a warm room until it regains its normal consistency.

Reducing with turpentine is sometimes resorted to, but, although this may be a quicker way to prepare varnish for the brush, it creates unnatural conditions and injures the lustre.

A nice egg-shell gloss, or rubbed finish demands two coats of varnish—Luxeberry Wood Finish will give a handsome finish with two coats. If you have any finishing to do that requires a high polish, three coats of varnish should be used.

The cause of many an unsatisfactory job of finishing may be traced to hurried work. The allowance of sufficient time between coats is a rule that cannot be broken without injury to the finish.

It is the inevitable tendency of all woods to grow darker with age, but when it is desired to preserve the natural color of the wood as long as possible, apply a thin coat of white Shellac direct to the wood, and then proceed with the filling and varnishing. The reason for this is that oil (which is present in both Filler and Varnish) when applied directly to the wood causes it to turn dark. By commencing with a thin coat of Shellac as suggested, the oil in the Filler and varnish cannot penetrate the pores of the wood which, consequently, retains its natural color longer than it otherwise would.

The Shellac treatment only defers the darkening of the wood, however, as the action of the light will darken all woods in time.

It will be understood that the foregoing apply mainly to woods finished in the natural color; when woods are stained, the darkening is not so observable, although a deeper tone will be acquired in time.

Whenever a coat of Shellac is given it should be applied thin and then sanded down so that no film remains, *Let Shellac Coat Be Thin* on the surface, as a heavy coat of Shellac might cause the varnish coats to crack.

STAINS AND STAINING

When woods are to be stained, the first operation in the finish-*Always Stain on the Bare Wood* ing process is the staining. Whether the wood is open or close grained, the stain should be applied direct to the wood.

The same stain will not produce precisely the same color on all woods. There will be a variation according to the wood. Soft woods absorb more stain than hard close grain woods, *Same Stain Will Not Produce Same Color on All Woods* so that the color effects would be darker in tone. Then, again, hard woods with pronounced grain or markings will take stain in different manner from woods showing no grain. The reason for this is that the stain penetrates more deeply into the open or spongy portions of the wood, while the harder parts of the wood—the grain or markings—are much less absorbent and, consequently, show up lighter in color, changing the general color effect.

It is well to remember this when you have any wood staining *Confer with Your Painter* under way, and talk the matter over carefully with your painter, having in mind the color or effect desired and the kind of wood to be treated.

Either water, oil, or spirit stain can be used for wood staining operations.

Water stains produce bright and transparent color effects, but require careful handling to avoid raising the grain of the wood. If these stains are well rubbed into the wood with a bunch of cheesecloth, there will be no *Comparative Working Features of Stains* danger of grain raising, as the cloth will absorb the surplus moisture and at the same time make an even color tone. If, however, water stains

are applied and allowed to soak in without wiping, the excess moisture will cause the wood to swell and raise the grain. Oil stains also produce beautiful color effects, but a trifle less bright than water stains. Oil stains are often preferred because they do not need quite such careful handling and will not raise the grain of the wood. They are not quite so transparent as water stains, although they do not obscure the grain of the wood to any marked extent.

Spirit stains make brilliant color effects, and strike deeply into the wood. They produce practically the same appearance on the wood as water stains.

It is well to remember that Water stains cannot be safely shipped during the winter months, as they freeze when exposed to a low temperature.

In refinishing an old job, always use Oil Stains. The reason *Staining Old Work* for this is that other stains perform their work by absorption, and in old work the porous properties of the wood are either destroyed or impaired by the previous finishing, so that the stain cannot penetrate.

FILLING

In finishing open grain woods such as oak, chestnut, mahogany, etc., the operation of filling is a very important one, as it is the foundation of the finish. The fibre or grain of the wood must be filled with a good paste filler, rubbed well in across the grain, so as to fill up all the interstices and level up the surface. This is a process *The Filling Operation Must Be Thorough* that is sometimes slighted, and when it is, the finish will show it by numerous tiny depressions where the filler did not penetrate. An imperfectly filled job will never make a perfect finish, no matter how many coats of varnish may be given to cover up the defective filling.

A poor job of filling is sometimes caused by using the filler too thin. The filler as it comes in the can should be reduced for use in the proportion of from 6 to 9 lbs. to the gallon, according to the open grain of the wood. Very open grain woods require the heavier filler. It is also essential to apply the filler liberally, and allow it to remain on the surface long enough to set a little before wiping off. If wiped off too soon, or if the filler is too thin, the open grain of the wood will not be properly filled and the finishing surface will be imperfect.

The thinner the filler is, the more quickly it is wiped off, and the easier the operation is. When the filler is of the right consistency, and it has been allowed to stand a short time after applying, it is much harder to work, and this is one reason why the operation of filling is sometimes slighted.

Among the open grain woods—all of which require filling with paste filler—are Oak, Ash, Chestnut, Mahogany, Walnut, Prima Vera, Butternut, etc. These are not all the open grained woods employed for interior trim, but they are among those most commonly used.

Among the close grained woods are Pine, Maple, Cherry, Birch, Cypress, Redwood, Gumwood, Sycamore, Whitewood, Beech, etc. These woods and others like them do not need filling.

LIQUID FILLERS

Liquid Fillers are not fillers in the strict sense of the word, but are "first coaters," and could not be used to fill the open grain of such woods as Oak, Ash, Chestnut, etc. Liquid Fillers have their uses as first coaters on various finishing operations, but they are not intended for fine jobs of natural wood finishing, and we do not encourage their use for nice operations of interior trim.

Do not use Liquid Fillers for floor finishing under any circumstances.

THE USE OF SHELLAC

Shellac is very commonly used as a first coat in wood finishing operations, and makes a hard non-porous foundation that is ideal as a finishing surface. It must be remembered, however, that Shellac is a quick drying Spirit Varnish, and while it makes a hard surface, it is non-elastic. It is desirable, therefore, that the Shellac coat shall be applied very thin, or sanded down thoroughly so that no film is left on the surface. This prevents any possibility of the varnish cracking as it might over a heavy coat of Shellac.

A thin coat of Shellac over the Stain Coat develops the color and is desirable, although not necessary. A light coat of Shellac over the filler coat on open grained woods is also good, care being taken to sand it down close, so that while the Shellac remains in the pores of the wood, none remains on the surface.

Shellac is especially useful as a first coat on sappy woods, such as Yellow Pine and Cypress. The Shellac coat keeps the sap from oozing out and marring the finish, but it should be sanded down as suggested. If the woods are to be stained, the Shellac coat should follow the staining.

The use of Shellac should be avoided for first coats on floors that are to be varnished.

WOODS BEST ADAPTED FOR ENAMELING

Some woods are better adapted for a white enamel finish than others, and the most satisfactory effect depends largely upon the selection of the wood. It is best to **Necessity for Care in Selecting Wood** choose woods that are the most neutral in the matter of color, grain, and markings. Open grained woods, such as Oak, Chestnut, Ash, etc., should be avoided, if possible.

The ideal enamel finish shows a surface as smooth as a sheet of celluloid or ivory. It may either be brilliant or dull, and pure white or a tint as may be preferred, but perfect smoothness without a hint of grain or roughness is essential in a first-class job of enameling. To get this result, however, you must use a suitable wood, the right enamel, and see that the work is done by a competent finisher. Among the woods most suitable for finishing in enamel are whitewood, white pine and white maple. Birch and gumwood are also good, although the color is darker and both these woods are sometimes marked with dark, sappy streaks, that are objectionable. Care should be taken, therefore, to select the wood and reject sappy boards, retaining only those that are the most uniform in color. Yellow Pine is sometimes used for enameling, but, although it is a close grained wood, the broad markings sometimes raise during the process of finishing, which gives a ridgy effect and destroys the smooth appearance of the finish.

An Absolutely Smooth Job of Enameling Depends Largely Upon the Wood

A RUBBED FINISH

The beauty of the smooth velvety finish known as an "egg shell gloss" is well known and always admired. It is produced by rubbing the final coat of varnish when perfectly hard with pulverized pumice stone and raw linseed oil, or crude oil applied with a piece of thick felt or flannel. Sometimes water is used for

Oil Rubbed and Water Rubbed Finishes

the lubricant instead of oil, and this makes a smooth finish similar to the egg shell gloss, but a little more dull.

The rubbing process is the most expensive operation in wood finishing, and is sometimes dispensed for reasons of economy. If a really good varnish is used such as our Luxeberry Wood Finish, or Liquid Granite, it is not necessary to go to the expense of rubbing as soon as the varnishing is done. The operation of rubbing may be deferred for a year or two and the effect will be just as handsome as if the finish had been completed when the varnish was applied.

This lapse of time between varnishing and rubbing is not feasible, however, when a poor or unsuitable finish has been used on the woodwork, only a high grade and appropriate varnish will stand this treatment.

POLISHED FINISH

This is the smooth, brilliant finish usually seen on pianos, but it is very seldom adopted for the interior trim in house finishing. It is produced by giving the rubbed finish described above a further rubbing with pulverized rotten stone and Berrykristal polish applied with a piece of soft felt.

GLOSS FINISH

This means that the last coat of varnish is allowed to remain in the natural gloss—an unrubbed finish.

CARE OF VARNISHED WOODWORK

Interior trim that has been properly varnished or enameled is easily taken care of. It needs practically no *Dry Cleaning with a Dust Cloth* attention, but an ordinary dusting the same as furniture receives, and dust accumulates very slowly on upright surfaces like interior trim.

Wiping occasionally with a damp cloth and rubbing dry with a piece of soft cotton or cheese cloth will keep the finish in perfect order. A too vigorous cleaning by an over-zealous maid will do more harm than good to a varnished surface. Even if the finish should become badly smeared or soiled by juvenile hands, a wet cloth will repair the damage.

A little pure soap—castile for choice—and cold or tepid water will not hurt good varnish, although it is seldom necessary to use them on the interior trim.

Should any portion of the interior trim become badly soiled by much handling, and the finish need brightening up, use a little Berrykristal polish. Apply it sparingly, and rub it off thoroughly, the same as on a piece of furniture.

Never use washing powders or fluids, or other cleansing preparations on fine varnished surfaces, as many of these contain sufficient alkali to injure the finish.

No amount of care will prolong the life of a poor varnish, and that is why we would again emphasize the ultimate economy of using good and appropriate finishes on the woodwork.

REFINISHING OPERATIONS

In doing a job of refinishing, there are so many points to be considered, and conditions vary so widely, that no exact formula can be given.

Sometimes it is necessary to remove the old finish right down to the wood and completely refinish, commencing with stain, as on a new job.

For removing old varnish coats cleanly and quickly, there is nothing better than our Apex Varnish and Paint Remover. When a different style or color of finish is wanted, there is no other way to produce a satisfactory job except by completely removing the old finish.

If it is simply desired to apply another coat over an old varnished surface, and the undercoats are in fair condition, care should be taken before applying the varnish that the surface is perfectly clean and free from grease. If the finish is checked or cracked, it must be remembered that varnish is transparent and when applied over such imperfections will not hide them.

Sometimes an old varnished surface can be given a good cleaning and then a coat of our Dulgloss, which dries with a semi-dull finish, and makes a very nice appearance.

Every operation of refinishing woodwork is an individual problem that must be decided upon its own merits, and it is best to consult a reliable painter who understands wood finishing. There is one point the house owner should always bear in mind, and that is, the question of refinishing is one that arises very seldom when the original finish is properly done with the right materials.

Well finished woodwork retains its beauty for many years, and refinishing is unnecessary unless the owner wants something different.

The front door is an exception. This should be given a coat of Luxeberry Spar every year. The expense is trifling, and is more than justified both from an artistic and practical standpoint.

CONDENSED FINISHING FACTS

When you are definitely considering the treatment of your interior, two questions will arise,—what finish to use; how many coats are necessary to produce a satisfactory result.

The following information is all included in our booklet, but this condensed data may prove useful—

The treatments suggested will produce entirely satisfactory results.

FOR A RUBBED FINISH

(Open Grained Woods)

Stain, fill with paste filler, one thin coat of Shellac, and two coats of Luxeberry Wood Finish. Rub last coat when hard with pulverized pumice stone and oil or water. Staining is a matter of individual taste, and can be omitted, but all open grain woods must be filled with paste filler.

If Luxeberry Wood Finish is used, the rubbing process can be deferred indefinitely.

FOR A GLOSS FINISH

(Open Grained Woods)

Follow the above directions, but omit the rubbing.

RUBBED EFFECT WITHOUT RUBBING

(Open Grained Woods)

Stain, fill, one thin coat of Shellac, one coat Luxeberry Wood Finish, one coat Dulgloss. Dulgloss dries with an excellent rubbed effect when applied over a gloss coat, and saves the cost of rubbing.

MISSION EFFECTS

(Open Grained Woods)

One coat Lacklustre of the desired shade rubbed well into the wood with a pad of cheesecloth. An economical and artistic finish.

WAX FINISH

(Open Grained Woods)

Stain, fill, and give one or two coats of Berry Brothers' Floor wax applied according to directions on the can.

WAX EFFECT WITHOUT WAX

(Open Grained Woods)

Stain, fill, one coat of Shellac, and one coat of Dulgloss.

FLOOR FINISHING

(Open Grained Woods)

Fill with light or dark paste filler, and apply two thin coats of Liquid Granite. The last coat can be rubbed or allowed to remain in the natural gloss as may be preferred.

CLOSE GRAINED WOODS

Proceed in the same way as for open grained woods, but omit the Filler.

ENAMEL FINISH

Two coats of Luxeberry White Primer and two coats of Luxeberry White Enamel will make a handsome finish over a smooth and suitable surface. It is essential that the priming coats make a solid white surface before applying the finishing coats of enamel.

WALL FINISHING

Two coats of Luxeberry Wall Size, and one coat of Luxeberry Wall Finish of the desired color. It is understood that the wall must be properly surfaced up before finishing. The treatment indicated applies to both walls and ceilings.

SHINGLES

Dip two-thirds their length before laying, and give one brush coat after laying. If laid before staining, give two brush coats.

BASEMENT FLOORS

See that the surface is dry and clean, and give two coats of Luxeberry Cement Coating applied according to the simple directions on the package.

COVERING CAPACITIES—(One Coat)

A gallon of varnish will cover about 600 square feet.

A gallon of Shellac will cover from 500 to 750 square feet according to its body—or consistency.

A gallon of Water Stain will cover from 500 to 600 square feet on hard woods. It will cover more surface on close grain hard woods than on the open grain varieties. On soft woods the covering capacity will be from 100 to 200 feet less to the gallon; as soft woods absorb the stain more readily.

A gallon of Spirit Stain will cover from 300 to 400 square feet, according to the wood.

A gallon of Oil Stain will cover from 500 to 600 square feet on all woods.

A gallon of Paste Filler reduced for use covers about 300 square feet; and from 6 to 9 pounds of paste filler are required to make a gallon.

A gallon of Shingletint covers about 160 feet if brushed on; $1\frac{1}{2}$ gallons covers the same surface, two coats. From $2\frac{1}{4}$ to $2\frac{1}{2}$ gallons will dip 1,000 shingles and another gallon is enough for a brush coat in addition after the shingles are laid.

A gallon of Lacklustre will cover from 500 to 600 square feet.

A gallon of Luxeberry Wall Finish covers from 600 to 800 square feet, according to the nature of the surface on which it is used.

A gallon of Luxeberry White Enamel covers about 500 square feet when used over a suitable surface.

While the above figures are not entirely arbitrary, they will serve as a reliable basis upon which to estimate quantities of material required for a given surface.

OPEN AND CLOSE GRAIN WOODS

Elsewhere we refer to the fact that woods with an open grain require filling with a paste filler, and that close grain woods do not. We give below a list of woods embracing practically all that are used for interior trim, indicating to which class they belong—

Open Grain Woods
(requiring the use of a
paste filler)

Oak

Ash

Chestnut

Mahogany

Walnut

Prima Vera

Butternut

Close Grain Woods
(requiring no filler)

Pine

Maple

Cherry

Birch

Whitewood

Redwood

Gumwood

Cypress

Sycamore

Hemlock

Beech

THE PROPER CARE OF LEFT OVER VARNISH

Cans of varnish that have been opened and the contents not entirely used should be carefully corked up so as to exclude the air and prevent evaporation. If the cork does not fit the nozzle opening tightly, wrap a cloth or piece of paper around the cork, for if there is the slightest air hole the varnish will become heavier in body as the solvents slowly evaporate.

Varnish that has not become too heavy may be reduced with Turpentine, but it is much better and easier to avoid the necessity for reducing by taking care that cans are securely sealed. When reducing, do the mixing slowly and stir thoroughly during the operation, so as to effect a perfect union between the varnish and the turpentine.

If the varnish is chilled, place it in a warm room long enough to become of normal temperature before mixing.

This same precaution should also be observed in handling Turpentine when it is to be used as a reducer for varnish.

PRICE LIST OF FINISHES

DESCRIBED HEREIN

Prices given are in one gallon cans unless otherwise noted. Your dealer can supply you with larger or smaller packages down to half pints.

LUXEBERRY WOOD FINISH--Light Per Gal. \$3.50
For general interior work—develops and preserves the grain of all woods and makes a handsome finish of great durability.

LUXEBERRY WOOD FINISH--White Per Gal. \$5.50
For interior work on very light woods when it is necessary to preserve the natural color of the wood.

LIQUID GRANITE--Floor Varnish Per Gal. \$3.50
Makes a smooth, satiny finish. Lasting, marproof, waterproof. Is also adapted for bathrooms, window-sills, and casings, and all interior work where great durability is desired.

LUXEBERRY WHITE ENAMEL--Whitest White--Stays White
Per Gal. \$6.00
Makes a rich permanent snow-white finish in either dull or gloss. Beautiful, durable, and easily kept spotless.

LUXEBERRY ENAMEL--Ivory, Light Gray, Pearl Gray, French Gray
Per Gal. \$6.00
Standard artistic shades in dull or gloss effects. These enamels are of the same high quality as our Luxeberry White Enamel.

LUXEBERRY WHITE PRIMER Per Gal. \$4.00
This is especially adapted for the under coats when Luxeberry White Enamel is used. It makes a solid white surface and holds up the enamel coats in the most perfect manner. This primer is also intended for the under coats when Luxeberry Enamel in ivory or gray tints is used.

LUXEBERRY SPAR--For Exterior Work Per Gal. \$5.00
For your front door, your boat, and all purposes requiring great durability under extreme exposure. Makes a handsome finish, and will not turn white under the severest conditions of wear.

LUXEBERRY WALL FINISH **Per Gal. \$3.00**

For producing artistic color effects on walls and ceilings. Made in 21 colors, and any number of tints and shades can be made by mixing.

LUXEBERRY WALL SIZE **Per Gal. \$1.55**

A coat of this is the proper preliminary treatment for a first-class job of wall finishing. When applied to the wall it seals up the pores, stops suction, prevents any moisture from coming through, and makes an ideal finishing surface for Luxeberry Wall Finish.

LUXEBERRY CEMENT COATING

| | |
|---------------|------------------------|
| Transparent-- | Per Gal. \$2.55 |
| Colors-- | Per Gal. 3.00 |

A sanitary preservative coating for cement and concrete surfaces. Suitable for either interior or exterior work.

DULGLOSS **Per Gal. \$3.50**

For producing an imitation rubbed effect over a varnished surface.

LACKLUSTRE **Per Gal. \$4.00**

For producing dull mission effects at a single operation. Made in twelve attractive shades.

LUSTERLO--The New Floor Dressing **Per Gal. \$2.25**

For restoring the finish on worn places on varnished floors. Dries in four hours.

WATER STAINS } **Prices on request**
SPIRIT STAINS }

In glass, earthenware or wooden packages.

OIL STAINS **Prices on request**

We can supply the above stains in any of the following colors: Light, Medium, Dark and Brown Mahogany, Cherry, Rosewood, Silver Gray, Light Oak, Dark Oak, Light Golden, Dark Golden, Bog, Light Weathered, Dark Weathered, English Oak, Malachite, Forest Green, Early English, Green Flemish, Brown Flemish, Black Flemish, Antwerp, Filipino, Mission, Walnut, Light Fumed, Dark Fumed.

SHINGLETINT--All Colors **Per Gal. Bbls. \$1.00**
Per Gal. 5-Gal. Cans 1.15
Smaller packages extra

A high grade shingle stain and preservative made in all desirable colors.

BERRYCRAFT STAIN FINISH

For staining and finishing in one operation. Suitable for either new or old work. Made in the following colors: Light Oak, Dark Oak, Golden Oak, Walnut, Cherry, Mahogany, Rosewood and Malachite Green, also in black in either dull or gloss, and an undercoat.

| 1 Gal., per can | ½ Gal., per can | ¼ Gal., per can | Pint, per can | ½ Pint, per can | ¼ Pint, per can |
|--------------------|--------------------|--------------------|------------------|--------------------|--------------------|
| \$3.50 | \$1.85 | \$1.00 | \$.53 | \$.30 | \$.17 |

BERRYCRAFT WHITE ENAMEL

| | 1 Gal. per can | ½ Gal., per can | ¼ Gal., per can | Pint, per can | ½ Pint, per can | ¼ Pint, per can |
|-------|-------------------|--------------------|--------------------|------------------|--------------------|--------------------|
| Gloss | \$4.50 | \$2.35 | \$1.25 | \$.66 | \$.36 | \$.20 |
| Flat | \$4.00 | \$2.10 | \$1.13 | \$.60 | \$.33 | \$.18 |

BERRYKRISTAL POLISH

A furniture polish of unusual excellence and a necessity in every home. Put up in bottles for household use.

| 6-oz. bottles | 14-oz. bottles | 32-oz. bottles |
|---------------|----------------|----------------|
| 25c | 50c | \$1.00 |

FLOOR WAX

This is a new and superior combination of hard waxes, especially adapted for imparting the wax treatment to woodwork when this style of finish is wanted. It is put up in one pound, four pound and eight pound friction top cans, easily opened and closed.

Price per pound 45c

LIONOIL SCREEN ENAMEL

Makes wire screens look like new, easy to apply and comes in black and lawn green. It pays to keep a can of this in the house.

| 1 Gal. per can | ½ Gal. per can | ¼ Gal. per can | Pint, per can | ½ Pint, per can |
|-------------------|-------------------|-------------------|------------------|--------------------|
| \$1.75 | \$.97 | \$.56 | \$.32 | \$.19 |

AUTO AND CARRIAGE TOP DRESSING

A ready for use and easily applied dressing for auto and carriage tops. Gives old tops a smart new appearance, and adds to their waterproof qualities.

| 1 Gal., per can | ½ Gal., per can | ¼ Gal., per can | Pint, per can | ½ Pint, per can |
|--------------------|--------------------|--------------------|------------------|--------------------|
| \$2.25 | \$1.22 | \$.69 | \$.38 | \$.22 |

AUTO LEATHER DRESSING

For restoring the life and lustre to leather upholstery of automobiles and carriages, or leather-covered furniture. Just as useful in the house as in the garage. Dries in about one hour and the heat of the body will not soften up the finish.

| 1 Gal., per can | ½ Gal., per can | ¼ Gal., per can | Pint, per can | ½ Pint, per can |
|--------------------|--------------------|--------------------|------------------|--------------------|
| \$4.00 | \$2.10 | \$1.13 | \$.60 | \$.33 |



For nearly sixty years this trade-mark
has been recognized as a guarantee
of quality by all users of varnish

BERRY BROTHERS
(INCORPORATED)
World's Largest Varnish Makers

Established 1858

Factories: Detroit, Mich., Walkerville, Ont., San Francisco, Cal.

